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The Formation of Shakespeare Libraries in America

BY ROBERT M. SMITH

"So let me sing of names remembered,
Because they, living not, can ne'er be dead,
Or long time take their memory quite away——"

IN June, 1924, Sir Sidney Lee closed his final essay on the First Folio with a last call to Englishmen to bestir themselves lest all the forty copies, which he estimated were still in the hands of private owners, "make tracks across the Atlantic." Among Lee's many scholarly endeavors none was more difficult than his quest for extant copies of the most prized volume in the whole range of English Literature. At the London Institution as early as February 20, 1898, four years before the publication of his *Census,* Lee served notice that England was "being rapidly drained of its First Folios by the United States of America." We may get an idea of what has taken place since that date if we contrast the following excerpt from his address of 1898 with some typical headlines from American newspaper clippings that have come to my desk during the last two or three years:

> "A fine copy of the First Folio," he said, "is worth at least £1000, while £50 is a fair price for the Second Folio or the Fourth. The Third is more valuable. . . . . In good condition a copy would fetch £250."

From the *Philadelphia Public Ledger,* September 8, 1927:

A. E. NEWTON BUYS
RARE SHAKESPEARE

Phila. Collector Pays $62,000
for Earl of Carysfort's
Famous First Folio

From the *New York Times,* June 22, 1928:

GUNS GUARD 88 BOOKS
ON WAY TO HARVARD

Two Armed Men Take $420,000
Volumes of Shakespeare to
University From Here

From the *New York Times,* March 27, 1929:

BID OF $27,000 WINS
3D FOLIO SHAKESPEARE

Gabriel Wells, New York dealer, beat the Rosenbach Company at Sotheby's today in a bidding duel for an extremely fine copy of the Third Folio Shakespeare.

A second monument of Shakespeare Bibliography, no less laborious and difficult than Lee's, entitled *A Census of Shakespeare's Plays in Quarto,* compiled by Mr. Alfred W. Pollard and Miss Henrietta Bartlett, appeared in 1916 as a necessary supplement to Lee's *Census of the First Folio;* and a third by Miss Bartlett, *Mr. William Shakespeare,* (1922) provides an invaluable bibliographical description of Shakespeare's plays and poems, spurious works, adaptations, source and allusion books, with a key to the owners.

If we avail ourselves of these monuments of scholarly reference, we may recreate with a fair degree of completeness the moving panorama of Shakespeare collecting in the United States, and observe the origin and growth of our rare Shakespeare libraries.

American influence first made itself felt in the English book trade around the middle of the last century, when James Lenox (1800-1880) of New York, whom Lee calls "the pioneer of a mighty occidental movement", stirred the book-collecting world (1854) by paying £163 for a First Folio. The financial zeal of Mr. Lenox was agreeably equalled by his bibliographical acumen. He not only bought Shakespeare originals, but studied them closely for variants. Within the next twenty years he brought together thirteen Shakespeare Folios, including nearly every variant issue, leaf, or title page of which he knew the existence, and twenty-nine quartos. These became the foundation of the Shakespeare rarities now in the New York Public Library. In 1895, the addition of items from Duyckinck-Astor and Tilden Libraries, and later from the T. B. Meyers collection, gave the library its present array of thirty-three quartos and eighteen folios (four Firsts).

A second American Shakespeare collector was the no less zealous rival

of Mr. Lenox, Mr. Thomas Barton (1803-1869) of Boston. The chief passion of Mr. Lenox seems to have been for folios and folio variants, Mr. Barton's was for quartos. Had Mr. Barton not insisted upon fineness of condition he could easily have formed a much larger collection. His instructions to his dealer, Thomas Rodd, in 1845 when the Bright Sale took place, reveal his exacting requirements, in this instance for a First Folio.

> "If the copy be perfect, and does not sell exorbitantly, you must make a violent effort to secure it. It is a dangerous book to meddle with, but if arch-perfect, and in fine condition, I have no objection to your giving a hundred guineas, or even a little more. But, above all things, be well satisfied on these points before you buy."

But Barton's limit even at this date was not high enough, and it was not until later in the year that Rodd secured for him a perfect copy (Lee XI) for £110. Five other folios, two Seconds, a Third of 1663, and one of 1664, and a Fourth satisfied his modest desire for folios. He did not cease his search for quartos, however, until he had acquired forty-four. In 1873 his folios and quartos became the chief treasures of the large and valuable collection bearing his name in the Boston Public Library.

Another collector of this era was Mr. Almon W. Griswold of New York, (d.1890) who had in his possession nine quartos, a Second Folio, two Third Folios, and a Fourth Folio. A First Folio belonging to him disappeared in the wreck at sea of "The Arctic" in 1854. Ten years later, however, he excited the London auction room at the Daniel Sale when his agent carried the bids for the First Folio high above all previous reckonings, but was vanquished by the Baroness Burdett-Coutts at the then record price of £716. But even this famous perfect copy (Lee V) was not to remain in England forever. In 1922, Dr. Rosenbach brought it home for Mr. Folger from the Burdett-Coutts sale for £8600. The best of Mr. Griswold's books, sold at auction at various times and also privately in August, 1899, fell about equally to Mr. Hoe and Mr. Church, and thence passed to the possession of Mr. Folger and the Huntington Library.

During these years there lived in Boston a gifted scholar and librarian, Mr. Justin Winsor, who compiled a detailed bibliographical survey of the quartos and folios then in the United States. Mr. Winsor may rightly be called the pioneer in scientific Shakespeare bibliography; and upon the groundwork of his *Bibliography of Original Quartos and Folios of Shakespeare,* (Boston. 1876) Sir Sidney Lee built his census of American copies.

John Carter Brown

Mention may also be made of one of the oldest continuous libraries in America begun by the Brown family in the 18th Century, greatly enlarged by John Carter Brown (1794-1879) and his son John Nicholas Brown, and bequeathed to Brown University in 1904. Though not a library specializing in Elizabethan Literature, it contains the four Folios, the First Folio (Lee XII) being one of the largest and finest in existence.

The Pierpont Morgan Library

About the opening of the twentieth century J. Pierpont Morgan, the elder, began his irresistible sweep over Europe, taking, at auction and private sales, book and art treasures of the very finest quality. Though he centered purchases for his library principally upon manuscripts and incunabula, he did not fail to secure eleven Shakespeare quartos, and twelve folios, three Firsts, and several rare imprints of the other editions. He also adopted the practice, soon to be emulated, of purchasing whole libraries. In 1899 he took over the private library of James Toovey, the London bookseller, and in March, 1900 that of Theodore Irwin of Oswego, New York, who in 1881 had bought and subsequently enlarged the rare library of E. G. Asay of Chicago.

The Church, Hoe, and Perry Collections

Closely following Mr. Morgan came Mr. E. Dwight Church of Brooklyn (d.1909), Robert Hoe of New York (d.1910), and Mr. Marsden Perry of Providence. The extensive collection of Mr. Church absorbed the best items from the Rowfant Library of Frederick Locker-Lampson (1821-1895) which his son sold to Mr. Church in January, 1905. This library, containing forty quartos and eleven folios, has been memorialized for all time in the two volume catalogue, compiled by Mr. G. W. Cole, which also remains an outstanding contribution to the bibliography of Shakespeare.

The Hoe Library, elaborately catalogued in sixteen parts, with total sales of nearly two million dollars and extending from April 1911, to November 1912, possessed twelve quartos, which Hoe had acquired in 1895 from the library of Mrs. Norton Q. Pope, and two First Folios (Lee XXXV, CLI), two Seconds, four Thirds.

The treasures of this collection, however, were dispersed in many directions, numerous items going to Mr. Folger, and to Mr. Huntington. Mr. Hoe's First Folio, the Syston Park copy, is said to have passed to the former for $13,000. His two Second Folios brought $1350 and $800; his Third Folios

$3200, $3000, $2600, and $1160. The subsequent history of the volume which brought $2600 serves to reveal the increase in the market value of a Third Folio over a period of seventeen years. Coming into the possession of Mr. Gabriel Wells in 1926, it passed to the library of Mr. Jerome Kern, and at the Kern Sale in January of the present year was knocked down after spirited bidding to Dr. Rosenbach for $15,500. This sum has just been exceeded in London by the bid of Gabriel Wells of $27,000 for a fine copy of the issue of 1663.

As early as 1897 Mr. Marsden Perry of Providence, Rhode Island, made a unique addition to the Early English library he was gathering by the purchase of the great collection of "Halliwell rarities", formed by J. O. Halliwell-Phillipps. During a life of nearly seventy years this noted English scholar had spent a fortune in acquiring rare books, prints, and manuscripts relating to Shakespeare. With additions from various sources to this collection, Mr. Perry's quartos grew to the number of forty-four. In July, 1899, he astonished the auction room at Christie's by taking away the set of four folios of Bernard B. MacGeorge of Glasgow for what Lee called the then "unheard of sum of £10,000." The Rosenbach Company, which eventually acquired this library, sold the set of Folios to Mr. Joseph Widener of Philadelphia for $65,000; the Halliwell rarities, the quartos and other items passed principally to Mr. Folger, and to Mr. Huntington. The great prize of this collection, however, was the only known extant copy of the Jaggard-Pavier volume of nine quartos, brought out in 1619, which also passed to Mr. Folger for $150,000, a record sum for a single Shakespeare title, not yet equalled even by a First Folio.

An accurate and informing description of some of the best books of the Perry collection may be found in *The Redwood Library Guide,* compiled by Mr. George Parker Winship for an exhibition at Newport in 1916.

The Elizabethan Club, Yale University

During the third quarter of the nineteenth century a noted rare library was formed in England by Henry Huth, and carried on after his death in 1878 by his son, Alfred Henry Huth. In November, 1911, Mr. Alexander S. Cochran of Yonkers, New York, placed Yale University permanently under his debt by purchasing from the Huth collection twenty-six Shakespeare quartos and six folios, the First Folio (Lee IX) one of the perfect copies for which the elder Huth had paid £250 in 1854 at the John Gardner Sale. These treasures Mr. Cochran gave to the Elizabethan Club, which he had founded at Yale in June, 1911.

The Henry E. Huntington Library and Art Gallery

Probably the record for wholesale acquisition was established during the last twenty years by Henry E. Huntington of San Gabriel, California. In April, 1911, he purchased *en bloc,* the Rowfant-E. Dwight Church collection, described above; in October, 1912, the finely chosen Early English library of Beverly Chew; in January, 1914, part of the library of the Duke of Devonshire, including the folios and forty quartos, twenty-six of which the sixth Duke of Devonshire had purchased in 1821 with other old plays from the actor, John Kemble, for a sum of £2000; in December, 1915, the rare library of Frederick R. Halsey of New York. Following these acquisitions came in 1917 his purchases (including quartos and the folios) from the Bridgewater House Library, which had been in the possession of the Egerton family since its founding by Sir Thomas Egerton, Lord Chancellor under King James I. In addition to these performances Mr. Huntington proved a formidable and victorious competitor for numerous individual volumes at the Hoe, Britwell, and many other auction sales. His sensational bid of $50,000 for the Gutenberg Bible at the Hoe Sale (1911-1912) is still remembered, even though it was more than doubled in 1926 by Dr. Rosenbach's bid of $106,000 for another copy which Mrs. Harkness recently presented to Yale.

Among Mr. Huntington's many Shakespearean rarities is recalled his acquisition for £15,100 of a little volume from the Britwell Library containing three poems bound together: (1) a copy of the fourth edition (1599) of *Venus and Adonis*, (2) the first edition of *The Passionate Pilgrim* (1599), and *Epigrams and Elegies* by Sir John Davies and Christopher Marlowe (1598).

In Shakespeare originals the Huntington collection rivals that of the great English libraries. Miss Bartlett lists eighty-six quartos in Mr. Huntington's possession in 1916; and his collection of twenty-nine folios is surpassed only by that of Mr. Folger's.

William Augustus White

Mr. William Augustus White of Brooklyn, another indefatigable collector of Early English books during these years, succeeded in bringing together fifty-four quartos, the First, Second and Fourth Folios and an extensive library of rare editions of other plays and poems of the period. After his decease last year, his son, Mr. Harold White, presented to Princeton the First Folio, number XIV in Lee's restricted division of fourteen perfect copies. Except for certain indispensable items that Mr. Folger required, the Shakespeare and other quartos and volumes to the number of eighty-eight were presented to

Harvard to fill one of the great gaps in the University library, a bequest admirably complementing the folios given with other matchless books by H. E. Widener in 1913.

William Andrews Clark, Jr.

In 1927 the Southern Branch of the University of California, Los Angeles, announced that Mr. William Andrews Clark, Jr. had donated his library to the University, though retaining for himself a life interest. This collection, valued at several millions of dollars, includes among other Elizabethan books, twelve Shakespeare Folios which exceed in variant folio imprints, if not in value, the equal number in the Pierpont Morgan Library.

Among American Shakespeare collections of less scope, but containing the folios and many other rare titles may be mentioned the Stark and Wrenn Libraries of the University of Texas; the Chapin Library, Williams College; and the private collections of Judge Willis Vickery of Cleveland, and Messrs. Carl Pforzheimer and Darwin P. Kingsley of New York. The collection of Mr. Horace Howard Furness, Jr. of Philadelphia, inherited from his father, the first editor of the Variorum, forms one of the most useful private Shakespeare libraries in the United States, with twenty-three quartos, and eight folios, and every important subsequent edition of Shakespeare's plays.

Dr. A. S. W. Rosenbach

The greatest library of Shakespeare originals remaining in private ownership, however, is that purchased a few years ago by Dr. Rosenbach of Philadelphia from Sir George Lindsay Holford of Dorchester House. This collection of quartos and folios is the latest and perhaps the last that it will ever be possible to form. Now that the private library of Mr. White has passed forever from the market, and Mr. Folger's is going to Washington, only Dr. Rosenbach's collection remains. The other privately-owned Shakespeare libraries, mentioned above, do not by any means equal in rarity, condition, or completeness, the treasures in Dr. Rosenbach's vaults. First comes the almost unrivalled Holford First Folio (Lee VIII) in contemporary binding, and matched by a Second, Third, and Fourth, also in the original bindings. Among the forty-nine early quartos, not included in the Pollard-Bartlett *Census* of 1916, are an uncut first issue of the first edition of "Troilus and Cressida", dated 1609; a "Venus and Adonis", 1593; "The Rape of Lucrece", 1594; a "Romeo and Juliet", 1599; a "Much Ado", 1600; a "Hamlet", 1611; the "Sonnets", 1609; the "Poems" of 1640. These are accompanied by 188 later quartos including Restoration issues. Until an unknown library, if such there

be, of some other English nobleman comes into the market, we shall be at a loss to know where the future collector will find a library of quartos and folios to equal these.

The Folger Collection

Early in the present year the Library of Congress announced that Mr. Henry C. Folger of Brooklyn had purchased one-half a square north of the National Library for a building to house his collection of 80,000 volumes devoted to Shakespeare. From the foregoing survey it has become apparent how during all these years the most intelligent, the most astute, and most silent of American collectors has succeeded in forming from the treasures of other libraries what will be the greatest memorial ever erected to Shakespeare the poet, just as the new theatre at Stratford is the greatest tribute to Shakespeare the dramatist. The formation of this library has required the devotion of many years. Mr. Folger's dramatic career as a book collector has prospered in defiance of "the dramatic rule of three". He has not told what he was going to do, nor what he was doing, nor what he has done. In Matthew Arnold's words he early learned:

> *"One lesson of two duties kept at one*
> *Though the loud world proclaim their enmity—*
> *Of toil unsevered from tranquillity;*
> *Of labor, that in lasting fruit outgrows*
> *Far noisier schemes."*

And we may appropriately continue the quotation:

> *"Still do his quiet ministers move on,*
> *Their glorious tasks in silence perfecting."*

When the treasures of this collection are available to scholars, many surprises will be in store, and many Shakespeare problems can be solved. For herein will be found as nearly complete a collection of Shakespeare originals and forgeries, of editions, source books, and commentaries of all kinds as time, opportunity, money, and judgment could form.

Any extended account of the unique and rare items of this collection not only is premature, but must brave the perils of hearsay, inference, and guesswork. We may recall, however, among Mr. Folger's known purchases abroad the Vincent-Jaggard First Folio, the largest known copy, bearing on the title in Vincent's handwriting the inscription "Ex dono willi Jaggard Typographi aº 1623", according to Lee "almost certainly the first copy . . . which came from the press", presented by William Jaggard, the printer of the volume, as a

free gift to his friend. In *The Outlook* for November 23, 1907, Mr. Folger has written a detailed history of this folio. His unprecedented desire for copies of the First Folio has led to a steady acquisition year after year of perfect, imperfect, and association copies, until now he is believed to have about one-third of the more than 200 extant. Among these are two of the four existing Droeshout engravings of Shakespeare in the first state. Of unique quartos there are: the only known copy of the 1594 *Titus Andronicus,* as nearly priceless as the Jaggard-Pavier volume of 1619, referred to above; the quarto issue of *Pericles* (1609), stitched in contemporary paper wrappers as Shakespeare must have seen it seven years before his death. Shortly after Mr. Huntington acquired his composite volume of *Venus and Adonis,* etc., previously described, Mr. Folger acquired an even more remarkable item; a volume containing *The Passionate Pilgrim* (1599), *The Rape of Lucrece* (1600), *The Ghost of Lucrece* (1600), by T. M., hitherto unknown, *Emaricdulfe* by E. C. (1595), *Venus and Adonis* (1599). From the Clawson Sale in 1926 he is believed to have secured the much sought for *Much Ado About Nothing* (1600) for $21,000.

In addition to these are Shakespeare collections that Mr. Folger has transported in toto from great English libraries, among them Maurice Jonas (1903), Bishop John Gott (1907), Lord Howe (1907), and the Shakespeare collection from Warwick Castle, bought from the Fifth Earl of Warwick. To these should be added books from the American libraries of Griswold, Kalbfleisch, Hoe, Perry, Clawson, White and from many sales, both here and abroad, at which Mr. Folger's agents have always been avid bidders for desired Shakespearean items. Nor has his ambition been confined to venerable books. Anything of importance pertaining to Shakespeare of any period has gone to make up the 80,000 volumes Mr. Folger is bequeathing to the nation.

This great flow of Shakespeare rarities into America since the middle of the Nineteenth Century has not taken place without some loud protests from patriotic Englishmen indignant at the despoliation of these private libraries. There have even been serious proposals to pass laws against the exportation of such treasures, though these very Englishmen doubtless have not forgotten whence were derived the Elgin marbles, or the paintings of Italian masters that are the glory of their galleries. The great lovers of books and the bibliographers, however, like Mr. Alfred W. Pollard of the British Museum, who has done more for bibliography than any other man, have steadily protested against the folly of such an attitude. Mr. Pollard has written an eloquent essay on the subject for the papers of the English Bibliographical Society and his views have been admirably summarized by his disciple, Mr. Arundell

Esdaile of the British Museum:

> "A unique book in a University Library in the United States is, in accessibility for English students, much nearer to one (a student) in an English University Library than is one in some English country house, perhaps in the possession of the collector's ignorant heirs or descendants, who take no care of the old library and guard it by admitting no one, whether scholar or charwoman . . . . There is really not much to lament if important texts leave these remote fastnesses for large and well-organized libraries in America, where there are bibliographers to publish catalogues, to answer our questions with the trained patience of their breed, and to send us collations and photostats that are all but as good as the book itself. And I would remind you that American book-collecting has passed through the first phase, that of mere private hoarding for fashion's sake. Practically all the collections of today have in being or in intentions some foundation like the San Gabriel Library, or the Elizabethan Club of Yale, to which their spoils from the sale-room are destined."

Words like these from our English scholars should make us realize that as members of the Shakespeare Association of America, we must foster a reverence and love for Shakespeare in our people so that they may learn to appreciate this great heritage, and to become worthy possessors of it.

LEARNING SHAKESPEARE BY MEANS OF PUPPETS

SENIOR English classes at the Louisville Male High School go to the theatre every week as part of their requirement. True, the stage is only three feet wide and the actors eight inches tall, but the thrill and attraction are not lacking. This is the way the boys study and become familiar with Shakespeare.

The stage, purple silk curtain, lighting effects, scenery, and painted and costumed manikins, all are the work of the pupils. The figures are moved about the stage by means of invisible wires. Members of the classes read the lines for each character while the puppets go through the motions. Readers and operators are hidden from sight, thus enhancing the effect, while the rest of the class looks and listens.

"Shakespeare's plays were never meant to be read; they were written to be seen," said Prof. W. H. McCreary, head of the English department. The characters live.

"The toy theatre is really a great deal more than a toy," explained Professor McCreary. "It is the best means I have yet found to make the great dramas visible in the classroom.

"Young people are essentially eye-minded, I find. They delight in pictures, however crude they may be. With this device they not only see but actually make the scenes themselves. The stage balancing, the groups, the exits and entrances all take on a new meaning. And those who read the parts are constantly aware of the necessity of clear and understandable utterance in order that the action may be timed to suit the lines. Moreover, this method makes each student feel that he is an integral part of the play, instead of a mere onlooker, a situation that had its counterpart in the close intimacy that existed between the Elizabethan actor and his audience."—*The Christian Science Monitor.*

"FOUR BOARDS AND A PASSION"—AT THE BUNGALOW

By Elizabeth Carnahan

TWO years ago this Magazine printed an account of the Bungalow Theatre in Denver, a Little Theatre which exists to play Shakespeare, was founded for that purpose eighteen years ago, and at the date of the former article had given 787 performances, and had produced thirty-three of the plays. Since then, the company has given six performances of *Othello,* twelve of *Macbeth,* four of *The Taming of the Shrew,* twelve of *The Merchant of Venice,* six of *Coriolanus,* six of *Titus Andronicus,* six of *Hamlet,* two of *Richard II,* and four of *Henry IV.* Now only *Twelfth Night* remains unproduced.

This little theatre is in the basement of a private residence, the owner, Mr. George S. Swartz, being a devotee of Shakespeare and this theatre his hobby: it is small, seating a hundred, but very complete on a small scale. New comers are always intrigued by the "real tip-up seats", and there is an elaborate lighting system, colored lights being used to harmonize with the emotional atmosphere of the scenes, changing and blending as the play progresses. The stage is hung with dark green velvet, and two sets of velvet curtains are used, one to make a shallow scene behind which properties can be set out in readiness for the next episode; the other set hangs near the footlights, and when closed hides the entire stage. The painted drop-curtain bearing Shakespeare's coat of arms, is used only at the beginning and ending of a play.

Shakespeare, like Dumas, needs only "four boards and a passion", and if given half a chance will paint his own scenery. It is surprising how effective the simplest arrangements can be. The opening scene of *Othello,* for instance; dark but for a faint blue glimmer of moonlight, the corner of a house seen vaguely at one side, a balcony from which Brabantio speaks. Actually it is nothing but a screen with a chair behind it, on which Brabantio stands. The banquet scene in *Macbeth* is achieved by not having any; the stage represents the dais, nobody is seen but Macbeth and his Lady, Banquo's Ghost and the Murderer, the courtiers speak their lines "off", and everybody can imagine the banquet for himself.

In the Flint Castle scene of *Richard II,* the back curtains were open for a few feet, the King was there, Bolingbroke down near the footlights. Northumberland, carrying messages from one to the other, left the front stage and reappeared in the opening, where he was seen talking with the

King; then he left him and re-entered on the front stage. It was a simple but quite convincing way of indicating two distinct locations.

The recent programs have included some interesting experiments. Three plays were being given for the first time, *Coriolanus, Richard II,* and *Titus Andronicus,* and their staging had to be worked out without the help of well-known stage tradition or the recollection of professional productions. *Coriolanus* without a mob would be almost as bad as *Hamlet* without the Prince, yet good Hamlets are easier to find than good mobs. Besides there was no room for a mob anyway, good or otherwise. Of course what matters is the mob's effect upon Caius Marcius, and with a lot of shouting in the wings, and a short curtain-speech in the middle of the play, to make clear certain points, which had been necessarily omitted, it became quite intelligible.

Richard II suffered from persistent bad luck, with illness in the cast. Despite this, two performances were given anyway, its strong and weak points were learned; many scenes were found to be very appealing, and it will be done again some time.

For the first time, the scenes of the murder of Macduff's family was included in *Macbeth;* it proved to be of the greatest dramatic value, and will be retained hereafter. Line after line in subsequent scenes was intensified by the recollection of that episode, driving home as no amount of narrative could do the fact that "the Thane of Fife had a wife; where is she now?" and pointing Macduff's revenge.

The outstanding novelty was of course what the local newspapers announced as "the American premiere" of *Titus Andronicus.* That was a decided success; it surprised everybody by being very good theatre, and, generally, a source of innocent merriment. I was in the audience at all six performances, watched its reactions, and listened for comments. I encountered no one who had ever read it, and few who had even heard of it, but several declared "I am certainly going to read it now." At the sudden holocaust in the end, where in three consecutive lines Titus kills Tamora, Saturnine kills Titus, and Lucius kills Saturnine, they *always* laughed aloud. At Aaron's boasting speech, in the style of Barabas, "I curse the day . . . wherein I did not some notorious ill . . . If one good deed in all my life I did, I do repent it from my very soul," and at Tamora's elaborate lying," "These two have 'ticed me hither to this place," they chuckled appreciatively. But in the less extravagant scenes, where there was genuine pathos, or really dramatic suspense,—when Lavinia

was kneeling before Tamora begging for death, when Tamora was interceding for her sons, or Titus for his, or in the mourning of the stricken family,—nobody laughed then. The big scene proved to be the one of the writing in the sand, mounting from one revelation to another, and culminating in the solemn vow of vengeance. And that, be it noted, was a comparatively quiet scene, not one of blood and thunder.

In spite of the monstrous banquet and wholesale slaughter in the last scene, the play finishes in a more human key, with Lucius' words to the child, and the burial of Titus and Lavinia, the play ending where it began, "at our household's monument." The play immediately preceding this had been *Hamlet,* which provided an admirable contrast, and a demonstration of Shakespeare's development, for there are nine deaths in *Hamlet,* not counting the Ghost, and Kyd's lost version must have been just such a play as *Titus.*

Another local group, the Denver Community Players, invited the Bungalow Players to give *Macbeth* in their theatre recently, in honour of Shakespeare's birthday, and presented them with a pair of swords to be used in the combats which occur so frequently in the plays.

English teachers in the local high schools give their pupils credit for attendance at these productions, and frequently ask for specific plays.

The latest offering has been a telescoping into a single five-act play of the two parts of *Henry IV,* a version which has grown and crystallized during a period of years, its details worked out in the acting. The best scenes are used entire, though not always just where you expect to find them, and many choice tidbits are picked out of the omitted scenes and inserted somewhere in the mosaic. It is a pardonable liberty, presenting the authentic characterization and atmosphere of the original, and Shakespeare's text is abridged, not distorted. The audiences were enthusiastic, seeming to agree with the youngster who exclaimed, at the final curtain, "Gee, that play was swell!"

It opened in the Boar's Head Tavern, with a scene between Falstaff and Bardolph, the one beginning "Bardolph, am I not fallen away since this last action?"; followed by Mistress Quickly's endeavor to have Falstaff arrested, leading to the intervention of the Lord Chief Justice, and the Hostess's "parcel-gilt goblet" speech. Finally quiet is restored, and Prince Hal enters, for his first scene with Falstaff, ending with the planning of the Gadshill robbery. The second scene is that between the King and the Percies.

Act Two contains the robbery, the scene between Hotspur and his wife, and the great tavern scene, involving the "men in buckram", and Falstaff's

impersonation of the King. All uproariously funny.

Act Three begins with Falstaff meeting the Prince near Coventry; followed by scenes in the rebel camp and in the battle,—the death of Blunt, Falstaff's bottle of sack and his soliloquy on honour; the King's peril and rescue by the Prince; the death of Hotspur; and the last comic scene with Falstaff. A really exciting combat ended on a finely chivalrous note, the Prince dropping his sword to support the dying Hotspur; and the whole battle-scene, with its mixture of pathos and comedy, made a tremendous hit.

Act Four begins with the King's soliloquy on sleep (Part II, Act 3, Scene 1), passing imperceptibly into the other scene (Part II, Act 4, Scene 4) in which the Prince finds him asleep, believes him dead, and takes away the crown; and so to the end, with their pathetic reconciliation. What more plausible cue for the King to remove his crown, lay it aside, and go to sleep, than the last line of the soliloquy, "Uneasy lies the head that wears a crown?"

Act Five opens with the tavern scene which includes Doll Tearsheet, Mistress Quickly on swaggerers, and the quarrel with Pistol. Shallow and Silence are present, and Silence sings his drinking-songs. At the end Pistol returns, with news of the King's death. Scene Two is the arrest of the women, a scene of clawing, screaming, and struggling, which left both the Beadle and the audience exhausted. The conclusion, the young King and Falstaff after the coronation, is followed by another scene which left a much better taste than the real ending, the scene between the King and the Lord Chief Justice. The play ends with:

> *Nor prince nor peer shall have just cause to say*
> *God shorten Harry's happy life one day.*

There was a glorious time last winter when the Stratford Players were in Denver. "This week", said a local newspaper, "is going to provide the Bungalow Players with conversation for a year." Two of the company had the privilege of playing courtiers in *Hamlet* and citizens in *Julius Caesar.* Incidentally, their visit proved to be (according to the local papers) "the most profitable engagement, from a box-office standpoint, ever recorded in Denver. The people almost hung from the rafters to see the plays, and towards the end even standing-room was at a premium."

At this time the Bungalow had the honour of a visit from Mr. Archibald Flower, who was travelling in advance of the company. He would have attended a performance, had one been available; failing that, he visited the theatre, looked at its equipment, had the various stage effects demonstrated

for him; and took away with him a quantity of programs, and a copy of this Magazine containing the article published two years ago.

He was particularly curious to know how *Titus Andronicus* had been done, as that was the one play which his company had not yet given, though they were planning to do it in their next season. He said the Bungalow methods were evidently not unlike those of the Stratford Company. (Both, probably, go back to the stagecraft of Shakespeare's own day, and the idiom in which the plays were written.) When we saw the Company the following week, we could recognize that *Julius Caesar,* particularly, with its lavish use of curtains, suggested the comparison. Setting the stage with a single piece of furniture, playing swiftly without waits, having people enter in the centre, through the curtains, leaving the house in darkness between scenes; having Hamlet and Osric talk before a curtain, then letting them enter the Court-scene by a simple process of opening the curtains behind them,—there were many similarities.

He said "it was a wonderful record, and one to be proud of," and that it was always so gratifying to find a real centre of Shakespearean interest in any city, and an inspiration to the actors to think of such a group being in their audience.

Shakespeare's blessed ghost must pervade that Statford theatre, judging from the achievements of the Company; this at least the Bungalow Theatre may humbly claim to have in common with them: devotion to Shakespeare, desire to extend his sovereignty, and obedience to his own command,—

"SPEAK the speech, I pray you."

The Shakespeare Association Bulletin

Vol. IV JULY, 1929 No. 3

PAUL KAUFMAN
Editor

Published quarterly, in January, April, July, and October, by The Shakespeare Association of America, Inc., 15 Gramercy Park, New York.

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All correspondence relating to the conduct of the BULLETIN should be addressed to the Editorial Office, Hurst Hall, American University, Washington, D. C.

Other matters relating to the work of the Association should be referred to the Secretary, Miss Myra B. Martin, 15 Gramercy Park, New York.

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THE Annual Dinner of the Association, described elsewhere in this issue by our national Secretary, deserves special mention because it marked the formal fulfilment of a hope and a prophecy. At the Annual Luncheon of 1928 the members present were reminded that before the next meeting the Association would have passed its fifth anniversary, and one of the speakers voiced the collective desire that some special progress might give fresh inspiration to us all at this particular stage in the Association's history. That desire has been fulfilled within the past few months through the confidence shown by the Carnegie Corporation in extending special financial assistance, and also through the support of progressive plans on the part of a number of representative Shakespeareans at the conference called by President Thorndike in January. The Association has moved somewhat slowly toward this milestone. It sees only steady achievement ahead.

THIS progress we believe is represented to a notable degree in the present issue of the BULLETIN. We are now for the first time reenforced by two contributing editors who establish new departments of the highest value. We have long needed exactly what Mrs. Morris now inaugurates for us in The Club Department, and no one can doubt that we have found the right one to do it. In assembling interesting news of local groups and providing suggestions for the development of profitable group study Mrs. Morris is bound to render a nation-wide service.

The other reenforcement, which will take the form of a department of notes on significant movements and discoveries of rare Shakespeareana, comes to us for the first time as a comprehensive survey of the formation of Shakespeare collections in this country. It was Professor Smith's happy idea that such a "panorama" would constitute a useful introduction to his Department. But it has such value as the only survey of the kind in print that we have been more than glad to give it the place which it occupies in the present issue. Both the BULLETIN and the members of the Association should find special gratification in the appearance of this exceptionally useful survey. Professor Smith

has shown not only industry but a fine appreciation of the meanings involved in this fundamental aspect of original bibliographical resources. We predict a wide currency for this article, which we are glad to announce will be separately reprinted.

For the October issue, it is a pleasure to make announcement of an article by Professor Hardin Craig summarizing the more conspicuous results of Shakespearian research during recent years.

CONTRIBUTORS TO THIS ISSUE

ROBERT METCALF SMITH since 1925 has been professor of English at Lehigh University. He holds the degree of A.B. from Amherst and of A.M and Ph.D. from Columbia. In 1915 his doctoral dissertation *Froissart and the English Chronicle Play,* written under the direction of Professor Thorndike, was published by the Columbia University Press. He has taught at the Universities of Minnesota, Colorado and Wyoming. When he assumed the professorship at Lehigh he found unrecorded Shakespeare folios in the University Library. Some of the results of his ensuing research have been published in two brochures, *The Shakespeare Folios and Forgeries* and *The Variant Issues of Shakespeare's Second Folio.*

As may be inferred from Professor Smith's notable survey in the present issue, he is actively interested in tracing Shakespeare folios in this country. He will therefore be grateful for any information about them.

MRS. ELIZABETH CARNAHAN needs no further introduction to readers who remember her illuminating and informative article on the Bungalow Theatre in a previous issue of the BULLETIN.

MRS. ROBERT CARLTON MORRIS, who inaugurates the newly organized Club Department in this issue, was introduced informally in the announcement of the Department in the April number.

THE SUMMER FESTIVAL AT STRATFORD

There is a notable increase in the number of applicants from America for bookings for the Shakespeare summer festival at Stratford-on-Avon, which opens July 1, and for the laying of the foundation stone of the Shakespeare Memorial Theatre on July 2.

W. Bridges Adams will again direct the festival company, which includes Gordon Bailey, Roy Byford, Arthur Chisholm, Oliver Crombie, C. Rivers Gadsby, Ernest Hare, George Hayes, Eric Lee, Laurier Lister, Eric Maxon, Wilfrid Walte, Kenneth Wicksteed, Edward and Geoffrey Wilkinson, Miss Miriam Adams, Miss Margaret Gaskin, Miss Mary Holder, Miss Georgina Wynter, Miss Dorothy Massingham and Miss Joyce Bland, the extremely hopeful young actress whose Olivia was so attractive a feature of *Twelfth Night* at the recent birthday festival.

In *Romeo and Juliet* — last revived at Stratford in 1926—Miss Joyce Bland will play Juliet, in succession to the late Miss Rosaline Hayes, whose successes hitherto have been chiefly in a somewhat different type of part.

Other plays presented during the festival will be *Hamlet, Macbeth, Much Ado About Nothing, The Taming of the Shrew, The Merchant of Venice, Twelfth Night* and Sheridan's "School for Scandal."

There will be two dancing matinees in the festival company's program—to be given by the Ginner-Mawer Summer School of Classical Dancing, which will be "in session" (to use the program's word) at Stratford during the festival.

THE ANNUAL DINNER

On Sunday evening, May 5, 1929, the Annual Meeting of the Shakespeare Association of America took the form of a Dinner at the National Arts Club, and was one of the most interesting and beautiful events of the kind ever held in the Galleries. To begin with, the Arts Committee of the Arts Club cooperated in making an appropriate environment by hanging the Summer exhibition of the Artist Life Members somewhat earlier than usual. A friend lent her superb gold candelabra and accompanying vase, which dominated and accentuated the artistic table decoration of Spring flowers.

As there were to be no speeches (except Shakespeare's) there was no formidable Speakers' Table, but around the large round Guest Table were grouped the smaller round tables accommodating the hundred Association members and guests, who were seated with approximate promptness and served quietly and expeditiously with an excellent dinner. Three of the tables being removed to make a space for the players, President Ashley H. Thorndike announced that cordial letters of sincere regret had been received from Jane Cowl, Henrietta Crosman, Pedro de Cordoba, Katherine Emmet, Mrs. Fiske, Lyn Harding, Eva Le Gallienne, and Peggy Wood, and then introduced Basil Sydney, Mary Ellis, and Mme. Ouspenskaya, who gave the delightful Wooing Scene from *Henry V* so convincingly that no one wondered that Harry and Katherine fell in love! Carolyn LeHentz Watson, like the spirit of spring, accompanied by Mrs. Leslie Smith, sang a group of Shakespeare songs. Princess Lazarovich-Hrebelianovich (Eleanor Calhoun), the first (and only) American actress to play Lady Macbeth at Stratford, gave a splendid rendering of Hecate's lines from *Macbeth*, which are usually "cut" because their psychological significance does not seem generally to be understood. She was followed by two members of the Columbia Laboratory Players (direction of Estelle H. Davis) who gave two scenes from *Macbeth* —the first, where Lady Macbeth strengthens her husband's "backbone"; the second, where, having become self-sufficient, he no longer consults her, but warns her of the coming murder of Banquo. These two young players showed sincere comprehension of the meaning of their scenes, their rendering of which was most spirited and creditable. Mrs. Watson and Mrs. Smith relieved the tragic tension by their lovely duet, "Hark, hark, the Lark". Mr. Sydney graciously consented to do Hamlet's soliloquy after his interview with the Players, commonly referred to as the Hecuba speech—"What's he to Hecuba, or Hecuba to him?"—which was received with such unanimous applause that Prof. Thorndike asked him to give Hamlet's advice to the Players, the lines of which he spoke in the way Shakespeare lovers believe they were intended to be spoken.

The tellers reported that because of the numerous proxies that had been sent in by interested members, 125 votes were cast for the five nominees for Directors of the Class of 1932, and they were declared elected as follows:

Mr. John G. Agar, Mrs. James Madison Bass, Thomas W. Churchill, Myra B. Martin, Ashley H. Thorndike.

This closed the programme, the guests lingering or leaving in that happy frame of mind of wishing for more, and voting unanimous approval of "speechless dinners".

M. B. M.

ANNUAL REPORT OF THE SECRETARY

MAY 1, 1929.

AS previously stated, a Secretary's annual report is necessarily of the same nature from year to year, but it is pleasant to be able to report progress and a constantly growing feeling of substantial strength and coherence of purpose in the membership. In our five years of existence the members that have dropped out have mostly been of the kind that expected numerous meetings, lectures, and other entertainment, not realizing that the full growth of this kind of organization is attained by the steady, quiet, effective work of building up.

We should have a much larger membership to enable us to accomplish the larger purposes of the Association, but our serious aims and plans are steadily winning recognition as it is realized that the Association is not an ephemeral thing, but was started on a sound basis.

During the year, 2,000 each of the July and October Bulletins and 5,000 of the January issue were sent out, while at the present writing 2,000 of the April number are being mailed. We have already arrived at the point where our Bulletins are being sought. The Bibliographical numbers especially are highly valued by Universities and Libraries abroad as well as at home, and by Shakespeare students and scholars everywhere. Dr. Tannenbaum's gift of the Bibliography to the Association is a very generous one. It is significant that the Carnegie Corporation thought well enough of it to vote us a substantial sum towards the expense of printing and distributing those numbers, but as you will see by the Treasurer's annual report, it requires a good many memberships to cover the expenses of the other three issues every year and the voluminous correspondence of the secretary and other officers. Steady, continual work can be and is given, but printing, stationery, postage, expressage, etc., mean actual cash expenditure.

The Secretary has prepared and given to Mr. Heine, Chairman of the Membership Committee, the statistics of membership, which will be incorporated in his report, and need not be repeated here. The April Bulletin conveyed notice of our loss by death of three of our Vice-Presidents: Mr. Ashbaugh, Prof. Brander Matthews, and Prof. Katharine Lee Bates. Two other distinguished members have also passed on. Mrs. Lillie Muffum Chace Wyman, who died January 10, at the age of 81, was one of the New England *literati,* many of her short stories appearing in *The Atlantic Monthly,* and her several books being well-known, among the last being "Gertrude of Denmark," a defence of Hamlet's mother. Mrs. Wyman was one of the earliest life members of the Association. Mr. Tunis G. Bergen died on "the ides of March," also in his 81st year. A man of education and culture, acquired both at home and abroad, closely affiliated with many learned organizations, he retained to the last his active interest in the Shakespeare Association. Mr. George Falley Ninde of Philadelphia, a graduate student, one of our first Life Members and deeply interested in the Association, died in April, 1929. Mrs. Inez Rice-Keller of New York, a Charter Member, died in September, 1928.

The Bulletin of last July brought many letters of appreciation of President Thorndike's address before the British Academy, and many letters have already come in about the interesting Bulletin of April, 1929.

Our activities for the year have been mostly on paper, but in accordance with what has become a custom, our Curator, Mrs. Bergen, arranged for the illustrated lecture by our member Dr. Ellswoth on The Times of John Bunyan and Milton. Although not Shakespearean, Dr. Ellsworth is so familiar with the human side of English literature from the 16th Century on and makes such apt comparisons of the different periods that his lectures are interesting to our nearby members who respond to the invitation to hear them.

On Shakespeare's Birthday several members came to the Shakespeare Club's annual wreath-placing at the Shakespeare statue in Central Park, and enjoyed the ceremonies

conducted by the different organizations. It is hoped that next Birthday a unification of different interests may bring about a worthy tribute to the memory of Shakespeare.

At the meeting of the Directors and Executive Committee the discussions of the Association's affairs have been very full. The question referred to them from the last Annual Meeting (1928) as to a new classification of membership was decided by creating a new classification called the Maintaining Class, with annual dues of $2, which meets the wishes of those who are glad to pay more than the $1 annual dues (which do not cover expenses) but do not feel that they can pay the $5 dues of the Sustaining Class. At the meeting of March 16, 1929, it was resolved to increase the dues for Life Membership to $50 and for Fellowship to $200. Mr. Otis Skinner, who has been a Sustaining member from the beginning, was unanimously elected a Vice-President. It was resolved that the Annual Meeting should take the form of a Dinner at which the only business transacted should be the balloting for five directors of the Class of 1932.

The Secretary's correspondence has covered a wide field, and shows a fine and healthy community of interest among Shakespeare lovers. How pleasant it will be when we can have our Shakespeare House as a permanent home, where we can have available the valuable library that has been promised us, and a "homing place" for all Shakespeare lovers that live in, come to, or pass through the city. Meanwhile we are very appreciative of the courtesy of the National Arts Club which has given us a headquarters from the beginning.

The friendly spirit of co-operation maintained between the officers and members of the Association is a matter for congratulation. It is hoped that the next annual report will list a much larger membership.

MYRA B. MARTIN, *Secretary.*

TREASURER'S ANNUAL REPORT

GENERAL ACCOUNT:

Receipts:

Balance on hand May 4, 1928		$ 644.27
Dues and Bulletin Subscriptions		994.32
Fellow and Life memberships		375.00
Contributions		50.00
Advertisement in Bulletin		40.00
		$ 2,103.59

Disbursements:

Secretary's account	$ 264.75	
Editor Bulletin	24.00	
Treasurer's account	31.45	
Printing Bulletin	775.70	
Bank exchange	3.20	1,099.10
Balance in General account		$ 1,004.49

SPECIAL ACCOUNT:

Building fund			$ 100.00
Bibliography fund			$1,200
Paid Secretary postage	$ 25.00		
Paid printing	575.83	600.83	599.17
Total balance on hand			$1,703.66

April 30, 1929.

CHARLES K. CARPENTER, *Treasurer.*

ANNUAL REPORT OF THE MEMBERSHIP COMMITTEE

The principal function that the Membership Committee has to perform is that of establishing State Chairmen, who in turn appoint from three to five Associates, located at strategic points throughout their respective States. The work of establishing these State Chairmen is being constantly pursued and we have today twenty-eight States that have Chairmen. Some of these State Chairmen are doing splendid work and are helping to increase the membership and interest in Shakespeare.

The General Committee located here in New York is gradually becoming organized and we have a very strong committee who should be ready this Fall for effective work.

As many of the State Chairmen are educators, there is a constant change of residence from one State to another and it is necessary, when these changes take place, to find successors, and a considerable proportion of the vacancies existing is due largely to the peregrinations of educators.

Appended to this report is a statement showing that we have 758 Members, New York leading with 221, Massachusetts second with 61, Pennsylvania third with 46. With the exception of six, we have members in the 48 States, and, in addition, we have members in 6 foreign countries. We have 44 Life Members, 76 Sustaining, 3 Fellowships, 2 Honorary.

We are looking forward this Fall to having State Chairmen in all the States and to be able to start an intensive campaign to largely increase our Membership.

ARTHUR HEINE, *Chairman.*

DR. S. A. TANNENBAUM
PROF. JOHN H. H. LYON
PROF. HOXIE N. FAIRCHILD
} *Associates*

ANNUAL REPORT OF THE CURATOR

During the past year there have come from our members a number of pamphlets, several books and other interesting matter for our collection, which is growing from year to year as listed in the Curator's annual reports.

The gift of a Library of 10,000 volumes, the collection of a widely-known Shakespearean scholar and writer, has been promised us when the Association has a place to house it. All the more this adds to the desire, and should be incentive for the Association to have adequate and permanent Headquarters in honor of Shakespeare.

CAROLINE MCP. BERGEN, *Curator.*

REPRESENTATIVE AT MEETING OF THE AMERICAN ACADEMY

During the week of April 23rd, the American Academy of Arts and Letters had a three-days' celebration of its twenty-fifth birthday, to which the Shakespeare Association was invited to send a representative as guest. As President Thorndike had accepted the invitation to represent the Modern Language Association, he appointed one of our Vice-Presidents, Mr. E. H. Sothern, to represent the Shakespeare Association.

HIS BROAD HUMAN SYMPATHY

American Tourist (in Shakespeare's country): "But say—Shakespeare seems to have slept in *all* the cottages around here!"

Cottager: "Ah zur—there worn't a more sociable young chap in the neighbor'ood!"

London Passing Slow.

THE CLUB FORUM

Conducted by
MRS. ROBERT CARLTON MORRIS

THE Editor of the Bulletin has asked me to suggest methods used in organizing a Shakespeare Club. I think a Shakespeare Club "just grows," like Topsy. The germ is found in a small group of people who have a feeling for great poetry or who enjoy talking with others about fine stage productions that they have witnessed. The little group meets regularly, perhaps as informally as Raleigh, Marlowe, Fletcher and others gathered once in the Mermaid Tavern. Then one day some one says, "Why not meet every Tuesday and read a play together?" New members are admitted cautiously, and applicants regarded with suspicion. What if some new member should suggest changing the subject of study and discussion every year or so! What if some new member should innoculate us with the "get - rich - quick - virus" of the average woman's club, and offer a program called "miscellaneous"! No true lover of great literature wants to listen to club "papers" painfully excavated from public library encyclopaedias and reference works. The little group sticks to Shakespeare year in and year out, the more they read and study the more the horizon of their chosen subject widens. Their minds grow as they move towards the mind that beckons and leads, but which they can never overtake. Such a little group formed in Marion, Ohio, two or three years ago. The original total was five members. To-day it is only ten. A member of our Toledo club is moving to Marion and I hope they will invite her to join them, because she is their kind of person, not even for a day or a week will she carry the aura of a stranger. The very oldest clubs in the United States are certain Shakespeare Clubs. There is one in Indiana that is possibly forty-five years old, another in California that goes back to the eighteen-seventies, one in Missouri that was born in 1888. We hope to print their story in the Bulletin sometime. The cultural standards of the towns in which these clubs have functioned owe something definite and fine to their continued presence. They buy new books on the general subject of the Shakespeare plays, they encourage "Little Theatre" projects, they support stage revivals of the great plays. Last January more than one hundred members of the Toledo club went to Detroit to witness the George C. Tyler production of *Macbeth* with Gordon Craig's settings. When it developed that the company could give two performances in Toledo in April, the same club members bought tickets again—this time for entire families, and club women from a score of neighboring towns helped to pack the theatre to the doors. Shakespeare does not "spell failure" when Shakespeare clubs are hungry to see a stage performance!

* * *

The Arden Shakespeare Club was born in Toledo twenty-seven years ago. So many women applied for membership that another group was formed calling themselves Ye Shakespeare Study Class. A third group was organized as The Ariel Class, and a fourth as The Elizabethans. As the Associated Shakespeare Clubs they have celebrated the poet's birthday every twenty-third of April for more than a quarter of a century.

In 1916 they promoted a world-wide campaign for the observance of the tercentenary, and the planting of a Shakespeare memorial

tree. Trees were planted on the campuses of hundreds of High Schools and Colleges, on grounds of Art Institutes, on "public squares," in city parks. Every year someone sends us photographs of the Shakespeare tree from some town a thousand and more miles away.

During the Tercentenary we distributed more than a million book-plates. They were used principally in public schools in New York, Boston, Philadelphia, Chicago, Pittsburgh, New Orleans, San Francisco, Seattle, Minneapolis. Each pupil brought to school his favorite book, wrote his own name on the line provided in the book-plate, and pasted the plate in the book while the teacher told the story of the significance of the event the anniversary of which all the world was observing.

Now, all the Toledo clubs have become one club in order that we may work more efficiently for the establishment and perpetuation of a Shakespeare Garden in this city.

When the plays of Shakespeare are studied in High Schools and Colleges, the teacher of English knows that his pupils have a common background of knowledge. When the plays are studied by groups of adults, some of them may be graduates of Colleges, others of High Schools, and still others may have had no so-called "higher education" other than that liberal education which results from contact will good books. The leader of such a group must, first of all, fill up the gaps in the background of education. In a short time, all members of the group may have a common knowledge of history, particularly of the Elizabethan periods, when certain books are suggested for reading. A wise director will suggest the reading of biographies of Shakespeare's contemporaries—Raleigh, Drake, Jonson, Bacon, Marlowe, Queen Elizabeth, Essex, King James.

Pupils should be able to visualize the London of Shakespeare's own time—every public library contains valuable books on this most fascinating of subjects. The trailer should visit the old London Museum where will be found reproductions of the theatres of the Elizabethan period, old London bridge, the historic taverns, Cheapside, the bear-pits, the shops. If one has not visited the Museum, pictures in books may be studied.

It will be necessary to study the development of the drama up to the period of Shakespeare. After six or eight of the plays have been studied, the group should consider the later devlopment of English drama up to the present time. There are biographical sketches (and in many cases complete biographies) of great actors, beginning with Burbage, Kemp, Alleyn, Inigo Jones, Betterton, Kean, Siddons, Garrick, and the famous interpreters of great rôles on the stage of the nineteenth Century. I should add to the above reading list *The Diary of Pepys.*

Every student of the plays should know the story of the making and publishing of the First Folio. Many public libraries own facsimiles. If a genuine First Folio be owned by an institution within a hundred miles or so of the home town of a Shakespeare Club, the club members should make a pilgrimage to see that precious volume. Members of the Toledo club have seen the one owned by the University of Michigan, and our club helped our own Museum of Art to buy a fine copy of the Second Folio.

The student may buy a facsimile copy of certain single plays, *The Tempest, Twelfth Night, Macbeth* and *Coriolanus,* published at two dollars each by Faber and Gwyer, 24

Russell Square, W.C., London. In teaching Shakespeare, I have always considered the historic significance of these early texts.

I have read, hundreds of times, certain memorable passages in the dedication and in the address prefixed to the First Folio—"Only to keep the memory of so worthy a friend and fellow alive, as was our Shakespeare"—and that other line, "Read him, therefore, again and again: and if then you do not like him, surely you are in some manifest danger not to understand him." How much lovers of great literature owe to John Heminge and Henry Condell!

The essential background of knowledge suggested by the preceding paragraphs is the preparatory school for the adult student of Shakespeare. Always we must keep in mind the fact that while the great plays themselves are the center of our study, they are not the circumference.

I suggest the following works as the nucleus of a Shakespeare student's library:

Shakespeare in Music, by Louis Elson.

Shakespeare in Art, by Sadakichi Hartmann.

William Shakespeare, a Critical Study, by George Brandes.

Shakespeare, Actor-Poet, by Clara Longworth de Chambrun.

Life of William Shakespeare, by Sidney Lee or by J. Q. Adams.

Shakespeare's Workmanship, by Quiller-Couch.

Our Fellow, Shakespeare, by Horace Bridges.

Criminal Types in Shakespeare, by A. Goll.

Shakespeare and the Founders of Liberty in America, by Charles Mills Gayley.

Shakespeare's London, by Stephenson.

Shakespeare on the Stage, by William Winter, and, to round out an even dozen, the Outline Guide to Shakespeare, by Paul Kaufman.

* * *

The student should recognize in the text of a play the phrases coined by Shakespeare and used today by everyone who speaks English. Whether one reads Shakespeare or not, he cannot express himself in English without using those significant phrases. They still stimulate the imagination of the world, as is attested by the scores of new books bearing titles that are in the old phrases first used on the stage of the old Globe theatre. I always ask members of a club to mark these phrases in the text. They have discovered several hundred in single plays.

While the foregoing suggestions for club work are, in my judgment, important, the items of major importance in every group studying the great plays is the proper reading aloud of Shakespeare's blank verse. The leader cannot be too exacting in this respect. Do not tolerate elocutionary affectation, singsong, or neglect of the splendid rhythm and swing of the lines. If the word has changed its pronunciation in three hundred years, the reader must pronounce it as it was pronounced in the poet's own time. Do not permit any club member to destroy the beauty of a single line of immortal poetry by careless delivery. I was a very little girl when I heard Edwin Booth in Hamlet—"the trick of that voice I do well remember!"

* * *

A newly organized club may find suggestions for possible programs in the following outlines:

MIDSUMMER NIGHT'S DREAM

First Day.

Reading of Act I. (Arranged by a member who assigns the parts in advance).

Reading and Discussion of papers on following subjects:

1. Fairies in Literature.
2. Theseus in History and Legend.
3. Shakespeare's early environment.

MIDSUMMER NIGHT'S DREAM
Second Day.

Reading of Act II.
Papers and Discussions on:
1. Similes and metaphors culled from Acts I and II.
2. This play as an inspiration to musical composers — with interpretations vocal and instrumental.

MIDSUMMER NIGHT'S DREAM
Third Day.

Reading of Act III.
Papers and Discussions on:
1. Word pictures in this comedy.
2. This play as an inspiration to artists,—(with reproductions of paintings).

MIDSUMMER NIGHT'S DREAM
Fourth Day.

Reading of Act IV.
General Discussion: The underlying philosophy of this comedy.

MIDSUMMER NIGHT'S DREAM
Fifth Day

Dramatic presentation (in costume) of Act V.

MIDSUMMER NIGHT'S DREAM
Sixth Day.

Mendelssohn's Incidental Music—using orchestral, piano and vocal arrangements.
Victrola records may be used if desired.

KING LEAR
First Day.

Reading of Act I., Scenes 1, 2 and 3.
Discussion: The character of Cordelia.
Paper: Examples in modern literature of the lack of understanding between youth and age.
Discussion (led by a member): The Problem of the man who retires from business.

KING LEAR
Second Day.

Reading of Act I., Scenes 4 and 5.
Papers and Discussions:
1. The Court Jester in History.
2. Shakespeare's Fools.
3. Analysis of character of Kent.

KING LEAR
Third Day

Reading of Act II.
Book Review: Balzac's "Pere Goriot"

KING LEAR
Fourth Day.

Reading of Act III., Scenes 1, 2 and 3.
Discussion (led by a member): Edmund, a Social Problem in modern times.

KING LEAR
Fifth Day.

Reading of Act III., Scenes 4, 5, 6 and 7.
Paper: The nature of tragedy.

KING LEAR
Sixth Day.

King Lear in Art.
Reading of Act IV., Scenes 1, 2, 3, 4 and 5.
Discussion (led by a member): The probable character of the mother of Lear's daughters.

KING LEAR
Seventh Day.

Reading of Act IV., Scenes 6 and 7.
Papers and Discussions on:
1. Stage History of King Lear.
2. Word pictures from this tragedy.
3. Current coin (familiar phrases) culled from this tragedy.
4. Compare, contrast Albany and Cornwall.

KING LEAR
Eighth Day.

Reading of Act V.
Papers and Discussions on:
1. Was Cordelia's tragedy one of Fate or Guilt?
2. Is self will the predominant trait of major characters.
3. What factors brought about the change in Lear's character?

THE TAMING OF THE SHREW
First Day.

Reading of Act I.
Papers and Discussions on:
1. The nature of comedy.
2. Description of the setting of the play.

THE TAMING OF THE SHREW
Second Day.

Reading of Act II.
Papers and Discussions on:
1. Stage History of this comedy.
2. Did Shakespeare ever visit Italy?
3. Compare, contrast Katherine and Bianca.

THE TAMING OF THE SHREW
Third Day.

Reading of Act III.
Papers and Discussions:
1. Compare, contrast Beatrice in Much Ado About Nothing and Katherina.
2. Marriage customs and superstitions in older countries and times.
3. Taming of the Shrew in Art.

THE TAMING OF THE SHREW
Fourth Day.

Reading of Act IV.
Roll Call: Favorite lines from this comedy.
Papers and Discussions on:
1. The London of Shakespeare's day.
2. The stage of Shakespeare's day.

THE TAMING OF THE SHREW
Fifth Day.

Dramatic presentation of Act V.
Book Review: Barrie's "Ladies of Shakespeare," or a musical program (vocal and instrumental) selected from the plays of Shakespeare that have been made into operas.

The foregoing outlines are mere skeletons — furnish the flesh and blood yourself! Shakespeare's characters are living people, not types but individuals; you know them better than you know some members of your family, better than you know your neighbors. They are "forms of imagined life, clearer than real life," as Joseph Conrad wrote.

* * *

The English historical plays should always be studied chronologically, beginning with *King John.*

* * *

It is not wise to study Shakespeare's earliest work first. After a thorough acquaintance with the supreme examples of his art as a dramatist, the student may study *Love's Labour's Lost, Two Gentlemen of Verona* and *Comedy of Errors.* One must have a basis for comparison.

* * *

The first of the tragedies to be studied by a club should be *Romeo and Juliet*—it marks the turning point in the writer's craftsmanship and in his personal psychology.

* * *

Club members must keep in mind the veritable flood of light thrown on any play by a performance of it on the stage. No consideration of mere text can take the place of the acting of the scenes.

* * *

Advanced students are prepared to compare and to contrast characters of various plays — *Hamlet* and *Prospero, Hamlet* and *Brutus, Lady Macbeth* and *Macbeth* — no intellectual exercise is more valuable.

* * *

Will club secretaries please mail to me copies of old and new Year books? When any club asks for a workable outline of study for any play, I shall be able to supply the need.

The recent passing of Katharine Lee Bates reminds me of the beautiful response she made when the Toledo Club requested her to send us a message on Shakespeare's birthday in 1927, and a candle to be lighted on the Bard's birhtday cake. She wrote:

"For the April festival so merrily kept by the loyal Shakespeare Club in Toledo—

"I'll be a candle-holder and look on.
Nay, Skies of Poetry, forgive the scandal!
Before the brightest Sun that ever shone
Out, out, brief candle!"

* * *

On the 9th of July, 1929, the Ohio Shakespeare Society will hold an all-day conference at Lakeside. In the evening Miss Charlotte Atwater De Vine of Sandusky will give readings from *Much Ado About Nothing.* In the afternoon the Lima Club will produce scenes from *Merry Wives of Windsor.*

* * *

The Shakespeare Study Club of Lima, Ohio, was organized in 1905. It is one of the strongest clubs in the country. Sometime I hope to publish more about this club. They excel in amateur performances, this phase of club activity being directed by Mrs. B. Warfield. Actors make their own costumes. Stone walls of a prison are made of manila paper painted with poster paint to represent the stone construction and fastened to screens with thumb-tacks. Mullion, or cottage windows with flowers on the sill, are made the same way and appliqued upon the screen background. Armor is made of grey calico with tin discs sewn upon it. Old-fashioned shoes with extremely pointed toes are preserved and their heels lowered to give the silhouette of another period. Their stage illusions are quite remarkable. Scenes from *Troilus and Cressida* were produced by this club during the past season.

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The London Shakespeare Commemoration League 1899-1929

(From the pamphlet *The London Shakespeare Commemoration League: Its Purpose and Its Story,* by S. R. Littlewood.)

. . . We are passing through a period when there are many evidences both in London itself and elsewhere—wildly extravagant and wrongly directed though some of them may seem—of a growing and genuine love of Shakespeare's own technique. A recent vogue of "candor" on the part of a few young critics may be passed over as trivial. It is always a healthy sign that young people should be girding at greatness. The pride with which flaws have been suggested from the point of view of modern technique in the dramatist of three hundred years ago is no new tribute. Voltaire, Dr. Johnson, Mrs. Inchbald, Shaw, have all had their say from different "angles." Shakespeare remains. His genius has shone through every form of misuse and misrepresentation. Owing in a large measure, however, to the London Shakespeare League, his plays are no longer in every case mangled to suit conventions of which he never dreamed.

There is still a vast amount to be done. The London where all Shakespeare's plays were produced, and where he lived and worked for twenty years, has not a single theatre—for conditions still hamper even the "Old Vic" and its enthusiastic but necessarily inadequate efforts—in which Shakespeare can be produced without being perverted to suit "the house." There is no company regularly trained in Shakespearian speaking and acting.

To say that London is well behind an average German township and many American cities in the number and merit of its Shakespearian productions is to put the truth more than mildly. During the past year, apart from the "Old Vic" company's performances and Sir Barry Jackson's "modern dress" revivals at the Court, the West-end has not been able to boast a solitary Shakespearian venture. . . .

It is to be emphasised that the League's demand does not for a moment deny to the modern "picture"-stage its power to give modern plays appropriate expression. The "picture"-stage allows admittedly of delicate lighting effects and subtleties of domestic and other "atmosphere" that Shakespeare never knew. If he had lived now, Shakespeare might quite conceivably have rejoiced to find a stage where "the click of a door can be heard," and every detail of environment and every shade of light and darkness instantly suggested by other means than words. He might indeed. But it is plain common-sense that since he wrote specially for an auditorium-stage, whether at Whitehall or at the Globe and other public theatres, and since alike its merit and its drawbacks are calculated in his work, it is only under its conditions that the full text can be made feasible, and the correct interpretation given to his work on the stage. Only so can the big and little scenes be dovetailed into each other with the right speed and ease, and the constant interruption of the play by a falling curtain be effectively avoided.

A faithful production of Shakespeare in his own way is practically impossible in the modern "musical-comedy" theatre, with the orchestra filling the place where Shakespeare's acting must be done, and with stalls and boxes ingeniously arranged to show off the audience instead of the players. In America and in Germany a number of theatres have already been built with auditorium-stages. In the Cambridge Festival Theatre this principle has now been ob-

served. There is a yard or two of space in front of the curtain at the Birmingham Repertory and some other provincial theatres. In the little Maddermarket Theate at Norwich, Mr. Nugent Monck has constructed the nearest approach to Elizabethan stage conditions in a permanent form.

Among the objects of the League will inevitably be that of finding out the best designs for the construction of one permanent Shakespeare theatre in London. It is, perhaps, a good thing that this should have been delayed, so that experiments could be made and examples tested elsewhere. The probability seems to be at present that a theatre upon the Greek plan, with a small circus-floor, a low projecting stage, an architectural background but no proscenium, and tiers of seats going right up from the floor-level, would supply the principle to be desired.

Possible variations in detail are, of course, endless. A strict replica of the Globe is not essential; for Shakespeare's plays were by no means all of them produced at the Globe. The Blackfriars — which was, of course, a "private" or roofed theatre—was probably the scene of the first public performance of "The Tempest" and others of the plays. The Middle Temple Hall, where "Twelfth Night" was performed, and the Great Hall at Hampton Court, where he is known to have appeared, should evidently be reckoned also among the settings that Shakespeare himself had in mind.

However different from each other those "theatres" must have been for which Shakespeare actually wrote, the need for some compromise between them all is none the less insistent. Apart from structure the main difficulty is that, unless it is a theatre too big for rightly Shakespearian performances, it could not be made to pay its way at popular prices, even if it were always full. On the other hand, as an expensive "luxury" theatre it would be neither fulfilling its purpose nor likely to achieve success in competitive after-dinner entertainment. It will clearly have to be a theatre supported by some sort of organization. Whether this should be officially "national" or not is another matter still to be threshed out. . . .

The League is a direct outcome of Mr. William Poel's work for the Elizabethan Stage Society, and so takes us still farther back to the ever-memorable performance of the 1st Quarto "Hamlet" which Mr. Poel gave in 1881 at St. George's Hall—the first effort since Jacobean times to produce Shakespeare as nearly as possible in the way he intended. It was not until fourteen years afterwards that the Elizabethan Stage Society came into being, and Mr. Poel began to find sympathisers in his perception of the need for a playhouse in London specially fitted for the "Elizabethan" performance of Shakespeare plays. . . .

The existence of such a body as the London Shakespeare League is thus vitally necessary for the three main purposes, to promote and encourage:

(1) *The use of Shakespeare's own text and scene-sequence.*

(2) *The professional performances of Shakespeare's plays on an auditorium-stage.*

(3) *The establishment of an "auditorium-stage" in London.*

Of these purposes each one follows upon the other so naturally that, given a love of Shakespeare, no other outcome is logically possible. As the matter stands, their achievement can only be fulfilled by vigorous effort, by the sinking of every personal difference, by courage, initiative, and patience. Although much of the work that the League originally set before it has been postponed and temporarily diverted, the time cannot

now be far off when the seed sown by Mr. William Poel will bear its ultimate fruit in a Shakespeare theatre in London. We look for such a theatre, not only on its own account, but as the home of a company setting a worthy standard of Shakespearian acting, and helping to keep alive that "tongue of great Elizabeth" which is still an unbreakable bond of our race throughout the world.

The President of The League is Lady Gomme and the Honorary Secretary, Miss A. C. Glover, 18, Salcombe Gardens, S. W. 4. Past presidents have been:

Dr. F. J. Furnivall (1903 to 1910).
Prof. Israel Gollancz (1911 to 1912).
Sir Edward Brabrook (1913).
Rev. Stewart D. Headlam (1914 to 1926).
Mr. William Poel (1926 to 1927).

PUBLICATIONS OF THE LEAGUE

(To be obtained from Mr. W. J. BRYCE, Bookseller, 69, High Holborn, W.C.1, or from the HON. SECRETARY)

The London Shakespeare League Journal. Vol. 1, No. 1, October, 1914, to No. 8, May, 1915; continued as—

The Shakespeare League Journal, Organ of the London Shakespeare League. Vol. 1, No. 9, June, 1915, to Vol. 8, No. 6, October, 1922; continued as—

The Shakespeare Journal. Vol. 8, No. 7, November, 1922, to Vol. 12, No. 3, Xmas, 1926.

A few copies of certain issues available. Price 3d. each.

Report of a public discussion on the best method of presenting Shakespeare's plays, held at the Guildhall School of Music, London, on Tuesday, October 24th, 1905. Price 1/-.

Shakespeare's Profession. By William Poel. A paper read before the Royal Society of Arts, edited by Stewart D. Headlam. (Pamphlet No. 2.) London, 1915. 1d.

The Stage-version of "Romeo and Juliet." By William Poel (Pamphlet No. 3.) London, 1915. 1d.

The Dying Tongue of Great Elizabeth. By G. Bernard Shaw (a reprint from an article in *The Saturday Review,* February, 1905, to which is added a foot-note by William Poel). London, 1920. (Now very rare.)

The Prefatory Pages fo the First Folio, with a comment by Sir Sidney Lee. Price 6d. London, 1923.

Press Cuttings on our side. London.

Notes on how to get the most educational value from the acted Shakespeare play. By the Rev. Stewart D. Headlam. London.

James and Richard Burbage. By Mrs. Charlotte Carmichael Stopes. Price 2d. London, 1914.

Plea for the Early Texts. By William Poel. London.

A Chronology of Shakespeare's plays. By William Poel. Leaflet 2d. London.

Tercentenary of the First Folio, 1623-1923. An address pronounced by His Grace the Lord Archbishop of Canterbury at the Church of St. Mary Aldermanbury, Saturday, April 21st, 1923. Price 2d.

(*Continued from page* 90)

The Toledo Shakespeare Club, one hundred strong, motored to Detroit on the twenty-third of April to join with the Detroit Club in the celebration of Shakespeare's birthday. Both clubs are working to establish a Shakespeare Garden. We hope later to publish a sketch of the history of the Detroit Club.

* * *

Will clubs refer questions to this column? We may be able to provoke a discussion among readers of the Bulletin.

The Design of the New Stratford Memorial and the Designer

(In The New York Herald-Tribune of July 7, T. Porter Wood writes of his visit at the home of Miss Elisabeth Scott. The following extracts are taken from his article.)

WHEN in the summer of 1927, the assessors appointed by the governors of the Shakespeare Memorial Theatre —Guy Dawber and Robert Atkinson, two of the most famous British architects, and Raymond Hood, the eminent architect of New York—weeded out the six best of seventy-two designs for a new Shakespeare Theatre submitted in open competition by architects of the United States, Canada and Great Britain, the name of Elisabeth Scott was suddenly heard in architectural circles, for her design was one of the six, and she was the only woman competing.

And when the governors, forty elderly and eminent gentlemen not distinguished for feminist tendencies or overmuch sympathy for the efforts of youth, gathered at Stratford-on-Avon in early January a year ago and unanimously approved the choice of their assessors, and George Bernard Shaw emphasized the decision by declaring the Scott design to be not merely the best but the only possible one, then the cables and radio got busy and Elisabeth Scott suddenly became a significant name in every corner of the planet where the name of Shakespeare means something.

And, finally when, less than a week ago, the foundation stone was laid for the new memorial theatre as one of the features of the Shakespeare Summer Festival at Stratford-on-Avon, Elisabeth Scott's fame became complete—and the dream which had lifted her so abruptly from virtual oblivion to world-wide recognition began to take solid form in rock and steel and mortar.

The other evening I was standing with her looking at a photograph of the great dream to which centuries hence people will still be making pilgrimages from the ends of the earth. Miss Scott made no comment. She was silent. That is the keynote of this remarkable woman who is going to build the Shakespeare Theatre—her monosyllables, her silences.

She had smiled in silence as she let me in—a small figure, vague in the doorway of that old house in the dark, garden centered square. In silence we went up flights of stairs to the top of the house.

A square, bare room with big windows, a large deal table heaped with papers, a few shelves of books, a tiny wash basin on a low stand, a snapshot on the mantlepiece, rolls of drawings—and this young woman, neat but obviously disdainful of fashion, brown hair done with a defiant plainness, deliberate of movement, hesitant of speech, almost painfully shy, with a dreamer's eyes, a broad forehead, capable, sensitive hands and something elfin about her. . . .

This is her home in London and her workplace.

You would miss this remote, slow-speaking young woman in a crowd. And she would be glad, for she is modest and indeed inordinately retiring. All her vital force goes into her work. Her face in repose is calm. In speech she is hesitant, vague. When she is not working she seems a little —lost.

She has a strong sense of the dignity of her profession, an infinite personal modesty, a tenacious artistic pride. She is the daughter of a doctor of Bournemouth, one of the largest and most fashionable of the English south coast sea resorts. Before she took up the study of architecture she was, as she puts it, "just an ordinary girl."

Family tradition helped her in her choice of a career. She is related through her grandfather and grandmother to well known architects of the last century and is a cousin of Sir Gilbert Giles Scott, architect of Liverpool Cathedral.

She worked for three months on the great design. And it is a remarkable tribute to her power of visualization that she did not visit Stratford-on-Avon until after she had sent in her sketch plan and learned that it was among the first six. She gained her knowledge of the site from an aerial photograph.

Yet her conception from the first was bold and splendid, taking full advantage of the

beautiful site on the banks of the sleepy old Avon. The theatre, which is to hold 1,000 persons, forms part of a great improvement scheme that includes the extension of the public gardens around the theater and the building of a new bridge across the Avon.

Here Miss Scott owes much to her brief but unique experience of garden city developments. When she left the architectural school she went into the office of Louis de Soissons, the well known architect, at Welwyn Garden City, twenty miles from London.

"The idea of my design," she said, "was to get the best shaped auditorium which would be perfect for both seeing and hearing and at the same time to allow as much space as possible around the stage. The problem was a very different one from the construction of a London theater, owing to the great difference in the site. There is free space all around the building, which made it possible to treat the foyers around the auditorium in a very attractive manner, with good views on the river and surrounding gardens.

"The building is intended to be, first and foremost, a memorial. It is, therefore, not only designed to be related to Stratford and its immediate surroundings, but to express the universality of the subject. The theatre belongs neither to England alone, nor even to the English speaking people; it belongs to the whole world.

"For this reason the character of its architecture is not too definitely English. In its shape it is intended to represent the Drama. The elements of the plan, falling into relative positions, bring this about without apparent effort. Terraces rise to foyers and refreshment rooms, these in turn, through secondary spaces, to the auditorium; and so the building culminates in the vast bulk of the stage, significantly dominating and drawing all together.

"Yet while the dignity of the building must largely depend on these impressions, it is the relation to the immediate site which will decide most of its charm. Apart from its isolation from outside distractions the site at Stratford is one of the most romantic in England. First there are the associations and sentiment of the town; and then, secondly, the river Avon.

"Of the first it was found advisable to make the building neither too crude nor overwhelming. Local architecture has in no sense been copied; and the older buildings of the town, if they receive the new building as kindly as intended, will do so by suggestion only.

"The relation of the river is if anything a greater consideration. Two features of such marked character side by side must be drawn intimately together. If there is a resemblance to a ship, it is because the low spreading lines have the same idea of affinity to the water from which they rise; while as if in sympathy to the slow movement of the current, the lines on the river front are softened to curves.

"The power of a great building is neither cost nor size, age nor country. It is design, and on the truth of this is founded the hope that the theater at Stratford will span the sea."

What struck Mr. Shaw and other critics of the Scott design profoundly was its expressiveness. It looks like a theater. And this is the main theory on which Elisabeth Scott worked. In my ideal city," she says, "It is possible to read the buildings as you pass them."

But some of the Shakespeareans took exceptions to this modernist approach. Sticklers for the Elizabethan tradition said that Shakespeare's plays ought to be performed on a stage conformable with the conditions of the times for which the plays were written. They wanted a theater like the old thatched house where Shakespeare worked for twenty years and personally produced his master plays.

But Mr. W. Bridges Adams, director of the Stratford Festival, cut through the controversy thus:

"The real truth of the matter is that there are a dozen ways of staging Shakespeare, and that every one of them may be quite right or quite wrong, according to the bent of the producer.

"The true need of the Stratford stage is absolute flexibility. That is what is required for a model stage, and that is what is provided for by Miss Scott's work."

Shakespeare in a Colorado Village

BURLINGTON, a town boasting a population of 1,500 and which one may reach after a 165-mile drive from Denver, has been the scene of a certain barrister-actor's activities for the past 22 years. Before moving to Colorado, Louis Vogt resided in Iowa and in Kansas. And the villages of these two states have been able to meet the works of the bard as the result of his enthusiasm. For 40 years he has been appearing in, directing and producing, the works of William Shakespeare. While the czars of the professional theatre have ignored the small town, he has endeavored to make up for the slight in his own particular vicinity. Through his efforts the famous characters of Shakespeare's plays have become friends of the folk who reside in Burlington and the surrounding country.

When a student of Valparaiso University in Indiana Vogt's interest in the plays of Shakespeare was aroused.

Shakespeare then became his avocation. And naturally, when he began his legal career in Sanborn, Iowa, he began interesting his friends in his hobby. At first they met at his home and read and discussed the plays and gradually he enlisted their attention so thoroughly that they began to memorize the verse.

These intimate renditions of the bard's creations flourished so successfully that public performances naturally developed.

Vogt's business friends, their wives and children, would spend three or four evenings a week during the winter preparing for the spring blooming of a play. If it were "Othello," the play became the social vogue of the year because rehearsals were also the group's diversion from the routine of business and housework.

These annual productions of Shakespearean plays by Vogt and his fellow townsmen, created interest in the neighboring towns. And so it became a regular thing for the ambitious band to troupe from one village to another every week-end. . . .

Their repertoire is not so large, but they know it well. "Julius Caesar, "Hamlet," "Macbeth," "The Comedy of Errors," "As You Like It" and "The Merchant of Venice" are the plays from which the annual productions are selected. . . .

Vogt's portrait of Shylock would have been a credit to a professional. His makeup was similar to that used by George Arliss and he played Shylock satirically rather than in that fawning, sympathy-seeking way you have often seen. There was nothing bombastic or savoring of the elocution teacher, so often seen in amateur performances of Shakespeare.

Mrs. Vogt continues to play the feminine leads. And a son, Michel Vogt, can play everything in almost every play. Michel's wife and children, Jane and Louis, also have their part in the plays. The mob scenes and small roles are played by the kiddies and by the children of other citizens who have taken an interest in Shakespeare.

The idea that he has accomplished anything unusual in the way he has created an interest in Shakespeare only amuses Mr. Vogt.

"I have always found that people like Shakespeare once they make his acquaintance," he explained. But when you can interest the real estate dealer, the sheriff, the mayor and the merchant sufficiently to make them want to learn the several roles in "The Merchant of Venice," and learn them well enough to appear in a public performance, you have achieved a feat.

From *The Rocky Mountain News,* Denver.